

Japanese Art after 1333



26-1 • Suzuki Harunobu **THE FLOWERS OF BEAUTY IN THE FLOATING WORLD: MOTOURA AND YAEZAKURA OF THE MINAMI YAMASAKIYA**

Edo period, 1769. Polychrome woodblock print on paper, 11 $\frac{3}{8}$ " × 8 $\frac{1}{2}$ " (28.9 × 21.8 cm). Chicago Art Institute. Clarence Buckingham Collection (1925.2116)

Watch a video about *ukiyo-e* techniques on myartslab.com

Japanese Art after 1333

Perched on a window seat, a young woman pauses from smoking her pipe while the girl at her side peers intently through a telescope at boats in the bay below (**FIG. 26-1**). The scene takes place in the city of Edo (now Tokyo) in the 1760s, during an era of peace and prosperity that had started some 150 years earlier when the Tokugawa shoguns unified the nation. Edo was then the largest city in the world, with over 1 million inhabitants: samurai-bureaucrats and working-class townspeople. The commoners possessed a vibrant culture centered in urban entertainment districts, where geisha and courtesans, such as the lady and her young trainee portrayed in this woodblock print, worked.

In the 1630s, the Tokugawa shogunate banned Japanese citizens from traveling abroad and restricted foreign access to the country. Nagasaki became Japan's sole international port, which only Koreans, Chinese, and Dutch could enter—and they could not travel freely in the country once there. The government did this to deter Christian missionaries and to assert authority over foreign powers. Not until 1853, when Commodore Matthew Perry of the United States forced Japan to open additional ports, did these policies change. Even so, foreign influences and products could not be prevented, as the tobacco pipe and telescope in this print testify.

The Japanese had first encountered Westerners—Portuguese traders—in the mid sixteenth century. The Dutch reached Japan by 1600 and brought tobacco and, soon after that, the telescope and other exotic optical devices—including spectacles and microscopes—and curious objects, including books, many illustrated. The Japanese eagerly welcomed these foreign goods and imitated foreign customs, which conferred an air of sophistication on the user. Looking through telescopes like the one in this print was a popular amusement of courtesans and their customers. It conveyed the sort of sexual overtones—because of the telescope's phallic shape—that characterized the ribald humor then in vogue. Novel Western optical devices, all readily available by the mid eighteenth century, offered a new way of seeing that affected the appearance of Japanese pictorial art. As in the early history of Japanese art, however, Chinese influence remained strong and now spread throughout the population as never before, due to new efforts to educate the broader populace in Chinese studies. In varying degrees, the intermingling of diverse native and foreign artistic traditions continued to shape the arts of Japan.

LEARN ABOUT IT

26.1 Survey and evaluate the variety of styles and modes of Japanese art after 1333 that develop in relation to Zen Buddhism.

26.2 Explore the principal themes and subjects portrayed in secular art during the Edo period, especially the popularized imagery featured in *ukiyo-e*.

26.3 Compare art created in Kyoto with art made in Edo during the Edo period and evaluate the relationship of these works to the very different cultural and social climates of the two cities.

26.4 Understand and learn to characterize the way imported artistic traditions, from Europe as well as Asia, interacted with traditional Japanese practices to create new forms of art in the modern period.

MUROMACHI PERIOD

By the year 1333, the history of Japanese art was already long and rich (see “Foundations of Japanese Culture,” page 819). Very early, a particularly Japanese sensitivity to artistic production had emerged, including a love of natural materials, a fondness for representing elements of the natural world, and the cultivation of fine craft. Aesthetically, Japanese art manifested a taste for asymmetry, abstraction, boldness of expression, and humor—characteristics that will continue to distinguish Japanese art in its evolving history.

Late in the twelfth century, the authority of the emperor had been superseded by powerful and ambitious warriors (samurai) under the leadership of the shogun, the general-in-chief. But in 1333, Emperor Go-Daigo attempted to retake power. He failed and was forced into hiding in the mountains south of Kyoto where he set up a “southern court.” Meanwhile, the shogunal family then in power, the Minamoto, was overthrown by warriors of the Ashikaga clan, who placed a rival to the upstart emperor on the throne in Kyoto, in a “northern court,” and had him declare their clan head as shogun. They ruled the country from the Muromachi district in Kyoto, and finally vanquished the southern court emperors in 1392. The Muromachi period, also known as the Ashikaga era (1392–1573), formally began with this event.

The Muromachi period is marked by the ascendance of Zen Buddhism, introduced into Japan in the late twelfth century, whose austere ideals particularly appealed to the highly disciplined samurai. While Pure Land Buddhism, which had spread widely during the latter part of the Heian period (794–1185), remained popular, Zen (which means meditation) became the dominant cultural force in Japan among the ruling elite.

ZEN INK PAINTING

During the Muromachi period, the creation of brightly colored narrative handscrolls in traditional Japanese style continued, but monochrome painting in black ink and its diluted grays—which had just been introduced to Japan from the continent at the end of the Kamakura period (1185–1333)—reigned supreme. Muromachi ink painting was heavily influenced by the aesthetics of Zen, but unlike earlier Zen paintings that had concentrated on portrayals of important individuals associated with the Zen monastic tradition, many artists also began painting Chinese-style landscapes in ink. Traditionally, the monk-artist Shubun (active c. 1418–1463) is regarded as Japan’s first great master of ink landscape painting. Unfortunately, no undisputed work of his survives. Two landscapes by Shubun’s pupil Bunsei (active c. 1450–1460), however, do survive. The one reproduced in **FIGURE 26-2** is closely modeled on Korean ink landscape paintings that themselves copied Chinese models from the Ming period (such as **FIG. 25-5**). It contains a foreground consisting of a spit of rocky land with an overlapping series of motifs—a spiky pine tree, a craggy rock, a poet seated in a hermitage, and a brushwood fence surrounding a small garden of trees and bamboo. In the middle ground is open space—emptiness,



MAP 26-1 • JAPAN

Japan’s wholehearted emulation of myriad aspects of Chinese culture began in the fifth century and was challenged by new influences from the West only in the mid nineteenth century after Western powers forced Japan to open its treaty ports to international trade.

the void. We are expected to “read” the unpainted expanse as water. Beyond the blank space, subtle tones of gray ink delineate a distant shore where fishing boats, a small hut, and two people stand. The two parts of the painting seem to echo each other across a deep expanse. The painting illustrates well the pure, lonely, and ultimately serene spirit of the poetic landscape tradition influenced by Zen.

SESSHU Another of Shubun’s pupils, Sesshu (1420–1506), has come to be regarded as one of the greatest Japanese painters of all time. Although they completed training to become Zen monks, at the monastery, Shubun and his followers specialized in art rather than in religious ritual or teaching. This distinguished them from earlier Zen monk-painters for whom painting was but one facet of their lives. By Shubun’s day, temples had formed their own professional painting ateliers in order to meet the large



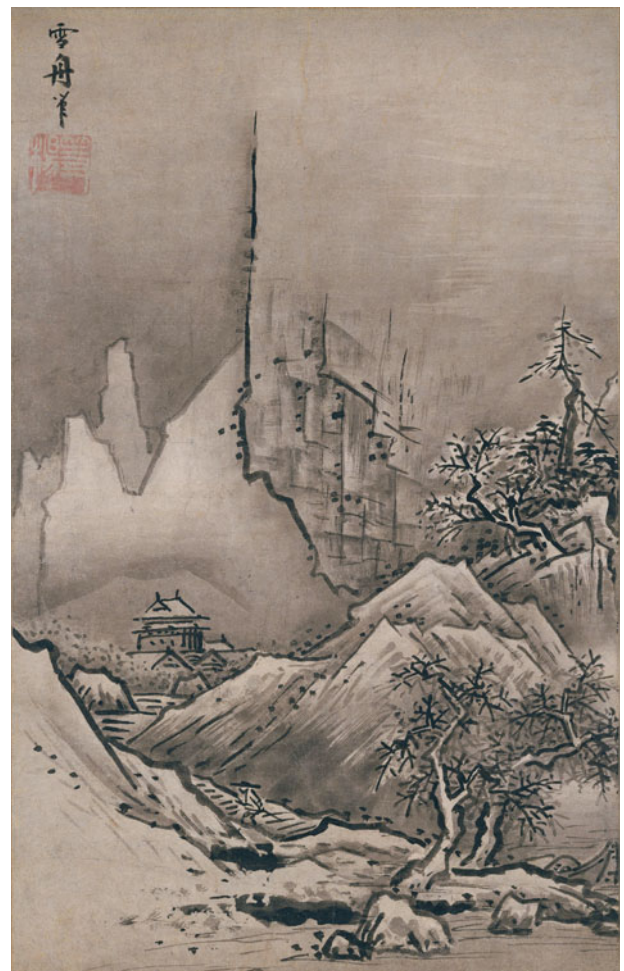
26-2 • Bunsei LANDSCAPE

Muromachi period, mid 15th century. Hanging scroll with ink and light colors on paper, 28 $\frac{3}{4}$ " \times 13" (73.2 \times 33 cm). Museum of Fine Arts, Boston. Special Chinese and Japanese Fund (05.203)

demand for paintings from warrior patrons. Sesshu trained as a Zen monk at Shokokuji, where Shubun had his studio. There, he worked in the painting atelier under Shubun for 20 years, before leaving Kyoto to head a small provincial Zen temple in western

Japan, where he could concentrate on painting unencumbered by monastic duties and entanglements with the political elite. His new temple was under the patronage of a wealthy warrior clan that engaged in trade with China. Funded by them, he had the opportunity to visit China in 1467 on a diplomatic mission. He traveled extensively there for three years, viewing the scenery, stopping at Chan (the Chinese word for Zen) monasteries, and studying Chinese paintings by professional artists rather than those by contemporary literati masters.

When Sesshu returned from China, he remained in the provinces to avoid the turmoil in Kyoto, at that time devastated by civil warfare that would last for the next hundred years. Only a few paintings created prior to his sojourn in China have recently come to light. They are in a style closer to Shubun, and Sesshu signed them with another name. In contrast, the paintings he produced after his return demonstrate a conscious break artistically with the refined landscape style of his teacher. These masterful later paintings exhibit a bold, new spirit, evident in his **WINTER LANDSCAPE** (FIG. 26-3). A cliff descending from the mist seems to cut



26-3 • Sesshu WINTER LANDSCAPE

Muromachi period, c. 1470s. Hanging scroll with ink on paper, 18 $\frac{1}{4}$ " \times 11 $\frac{1}{2}$ " (46.3 \times 29.3 cm). Collection of the Tokyo National Museum. National Treasure.

the composition in two parts. Sharp, jagged brushstrokes delineate a series of rocky hills, where a lone figure makes his way to a Zen monastery. Instead of a gradual recession into space, flat overlapping planes fracture the composition into crystalline facets. The white of the paper is left to indicate snow, while the sky is suggested by tones of gray. A few trees cling desperately to the rocky land. The harsh chill of winter is almost palpable.

THE ZEN DRY GARDEN

Zen monks led austere lives in their quest for the attainment of enlightenment. In addition to daily meditation, they engaged in manual labor to provide for themselves and maintain their temple properties. Many Zen temples constructed dry landscape courtyard gardens, not for strolling but for contemplative viewing. Cleaning and maintaining these gardens—pulling weeds, tweaking unruly shoots, and raking the gravel—was a kind of active meditation. It helped to keep their minds grounded.

The dry landscape gardens of Japan, *karesansui* (“dried-up mountains and water”), exist in perfect harmony with Zen Buddhism. The dry garden in front of the abbot’s quarters in the Zen temple at Ryoanji is one of the most renowned Zen creations in Japan (FIG. 26-4). A flat rectangle of raked gravel, about 29 by 70 feet, surrounds 15 stones of different sizes in islands of moss.

The stones are set in asymmetrical groups of two, three, and five. Low, plaster-covered walls establish the garden’s boundaries, but beyond the perimeter wall maple, pine, and cherry trees add color and texture to the scene. Called “borrowed scenery,” these elements are a considered part of the design even though they grow outside the garden. This garden is celebrated for its severity and its emptiness.

Dry gardens began to be built in the fifteenth and sixteenth centuries in Japan. By the sixteenth century, Chinese landscape painting influenced the gardens’ composition, and miniature clipped plants and beautiful stones were arranged to resemble famous paintings. Especially fine and unusual stones were coveted and even carried off as war booty, such was the cultural value of these seemingly mundane objects.

The Ryoanji garden’s design, as we see it today, probably dates from the mid seventeenth century, at which point such stone and gravel gardens had become highly intellectualized, abstract reflections of nature. This garden has been interpreted as representing islands in the sea, or mountain peaks rising above the clouds, perhaps even a swimming tigress with her cubs, or constellations of stars and planets. All or none of these interpretations may be equally satisfying—or irrelevant—to a monk seeking clarity of mind through contemplation.



26-4 • ROCK GARDEN, RYOANJI, KYOTO

Muromachi period, c. 1480. Photographed spring 1993. UNESCO World Heritage Site, National Treasure.

The American composer John Cage once exclaimed that every stone at Ryoanji was in just the right place. He then said, “And every other place would also be just right.” His remark is thoroughly Zen in spirit. There are many ways to experience Ryoanji. For example, we can imagine the rocks as having different visual “pulls” that relate them to one another. Yet there is also enough space between them to give each one a sense of self-sufficiency and permanence.

With the end of the last Ice Age roughly 15,000 years ago, rising sea levels submerged the lowlands connecting Japan to the Asian landmass, creating the chain of islands we know today as Japan (MAP 26-1). Not long afterward, early Paleolithic cultures gave way to a Neolithic culture known as Jomon (c. 11,000–400 BCE) after its characteristic cord-marked pottery. During the Jomon period, a sophisticated hunter-gatherer culture developed. Agriculture supplemented hunting and gathering by around 5000 BCE, and rice cultivation began some 4,000 years later.

A fully settled agricultural society emerged during the Yayoi period (c. 400 BCE–300 CE), accompanied by hierarchical social organization. As people learned to manufacture bronze and iron, use of those metals became widespread. Yayoi architecture, with its unpainted wood and thatched roofs, already showed the Japanese affinity for natural materials and clean lines, and the style of Yayoi granaries in particular persisted in the design of shrines in later centuries. The trend toward social organization continued during the Kofun period (c. 300–552 CE), an era characterized by the construction of large royal tombs, following the Korean practice. Veneration of leaders grew into the beginnings of the imperial system that has lasted to the present day.

The Asuka era (552–645 CE) began with a period of profound change as elements of Chinese civilization flooded into Japan, initially through the intermediary of Korea. The three most significant Chinese contributions to the developing Japanese culture were Buddhism (with its attendant art and architecture), a system of writing, and the structures of a centralized bureaucracy. The earliest extant Buddhist temple compound in Japan, Horyuji, which contains the oldest currently existing wooden buildings in the world, dates from this period.

The arrival of Buddhism also prompted some formalization of Shinto, the loose collection of indigenous Japanese beliefs and practices. Shinto is a religion that connects people to nature. Its rites are shamanistic and emphasize ceremonial purification. These include the invocation and appeasement of spirits, including those of the recently dead. Many Shinto deities are thought to inhabit various aspects of nature,

such as particularly magnificent trees, rocks, and waterfalls, and living creatures such as deer. Shinto and Buddhism have in common an intense awareness of the transience of life, and as their goals are complementary—purification in the case of Shinto, enlightenment in the case of Buddhism—they have generally existed comfortably alongside each other to the present day.

The Nara period (645–794) takes its name from the location of Japan's first permanently established imperial capital. During this time the founding works of Japanese literature were compiled and Buddhism became the most important force in Japanese culture. Its influence at court grew so great that in 794 the emperor moved the capital from Nara to Heian-kyo (present-day Kyoto), far from powerful monasteries.

During the Heian period (794–1185) an extremely refined court culture thrived, embodied today in an exquisite legacy of poetry, calligraphy, and painting. An efficient method for writing the Japanese language was developed, and with it a woman at the court wrote Japan's most celebrated fictional story, which some describe as the world's first novel: *The Tale of Genji*. Esoteric Buddhism, as hierarchical and intricate as the aristocratic world of the court, became popular.

The end of the Heian period was marked by civil warfare as regional warrior (samurai) clans were drawn into the factional conflicts at court. Pure Land Buddhism, with its simple message of salvation, offered consolation to many in troubled times. In 1185, the Minamoto clan defeated their arch rivals, the Taira, and their leader, Minamoto Yoritomo, assumed the position of shogun (general-in-chief). While paying respect to the emperor, Minamoto Yoritomo took actual military and political power for himself, setting up his own capital in Kamakura. The Kamakura era (1185–1333) began a tradition of rule by shogun that lasted in various forms until 1868. It was also the time in which renewed contacts with China created the opportunity for Zen Buddhism, which was then flourishing in China (known there as Chan), to be introduced to Japan. By the end of the Kamakura period, numerous Zen monasteries had been founded in Kyoto and Kamakura, and Chinese and Japanese Chan/Zen monks were regularly visiting each other's countries.

MOMOYAMA PERIOD

The civil wars sweeping Japan laid bare the basic flaw in the Ashikaga system—samurai were primarily loyal to their own feudal lord (*daimyo*), rather than to the central government. Battles between feudal clans grew more frequent, and it became clear that only a warrior powerful and bold enough to unite the entire country could control Japan. As the Muromachi period drew to a close, three leaders emerged who would change the course of Japanese history.

The first of these leaders was Oda Nobunaga (1534–1582), who marched his army into Kyoto in 1568 and overthrew the reigning Ashikaga shogun in 1573, initiating a new age of Japanese politics. A ruthless warrior, Nobunaga went so far as to destroy a Buddhist monastery because the monks refused to join his forces. Yet he was also a patron of the most rarefied and refined arts. Having taken his own life to avoid succumbing to his enemies

in the midst of a military campaign, Nobunaga was succeeded by one of his generals, Toyotomi Hideyoshi (1537–1598), who soon gained complete power in Japan. He, too, was a patron of the arts when not leading his army since he considered culture a vital adjunct to his rule. Hideyoshi, however, was overly ambitious. He believed he could conquer both Korea and China, and he wasted much of his resources on two ill-fated invasions. A stable and long-lasting military regime finally emerged soon after 1600 with the triumph of a third leader, Tokugawa Ieyasu (1543–1616), a former ally of Nobunaga who served as a senior retainer to Hideyoshi, and only asserted his power after Hideyoshi's death. But despite its turbulence, the era of Nobunaga and Hideyoshi, known as the Momoyama period (1573–1615), was one of the most creative eras in Japanese history.

Today the very word Momoyama conjures up images of bold warriors, luxurious palaces, screens shimmering with gold leaf, and,

in contrast, rustic tea-ceremony ceramics. Europeans first made an impact in Japan at this time. After the arrival of a few wayward Portuguese explorers in 1543, traders and missionaries soon followed. It was only with the rise of Nobunaga, however, that Westerners were able to extend their activities beyond the ports of Kyushu, Japan's southernmost island. Nobunaga welcomed foreign traders, who brought him various products, the most influential of which were firearms.

ARCHITECTURE

European muskets and cannons quickly changed the nature of Japanese warfare and Japanese castle architecture. In the late sixteenth century, to protect castles from these new weapons, they became heavily fortified garrisons. Some were eventually lost to warfare or torn down by victorious enemies, and others have been extensively altered over the years. One of the most beautiful of the few that have survived intact is **HIMEJI**, not far from the city of Osaka (**FIG. 26-5**). Rising high on a hill above the plains, Himeji has been given the name White Heron. To reach the upper fortress, visitors must follow angular paths beneath steep walls, climbing from one area to the next past stone ramparts and through narrow fortified gates, all the while feeling as though lost in a maze, with no sense of direction or progress.

At the main building, a further climb up a series of narrow ladders leads to the uppermost chamber. There, the footsore visitor is rewarded with a stunning 360-degree view of the surrounding countryside.

DECORATIVE PAINTINGS FOR *SHOIN* ROOMS

Castles such as Himeji were sumptuously decorated, offering artists unprecedented opportunities to work on a grand scale. Interiors were divided into rooms by paper-covered sliding doors (**fusuma**), perfect canvases for large-scale murals. Free-standing folding screens (**byōbu**) were also popular. Some had gold-leaf backgrounds, whose glistening surfaces not only reflected light back into the castle rooms but also displayed the wealth of the warrior leaders. Temples, too, commissioned large-scale paintings in these formats for grand reception rooms where the monks met with their wealthy warrior patrons (see “*Shoin* Design,” opposite).

Daitokuji, a celebrated Zen monastery in Kyoto, has a number of subtemples for which Momoyama artists painted magnificent *fusuma*. The *fusuma* of one, the Jukoin, were painted by Kano Eitoku (1543–1590), one of the most brilliant painters from the hereditary lineage of professional artists known as the Kano school. Eitoku headed this school, which was founded by his grandfather. The Kano school painted for the highest-ranking warriors from



26-5 • HIMEJI CASTLE, HYOGO, NEAR OSAKA
Momoyama period, 1601–1609. UNESCO World Heritage Site, National Treasure.

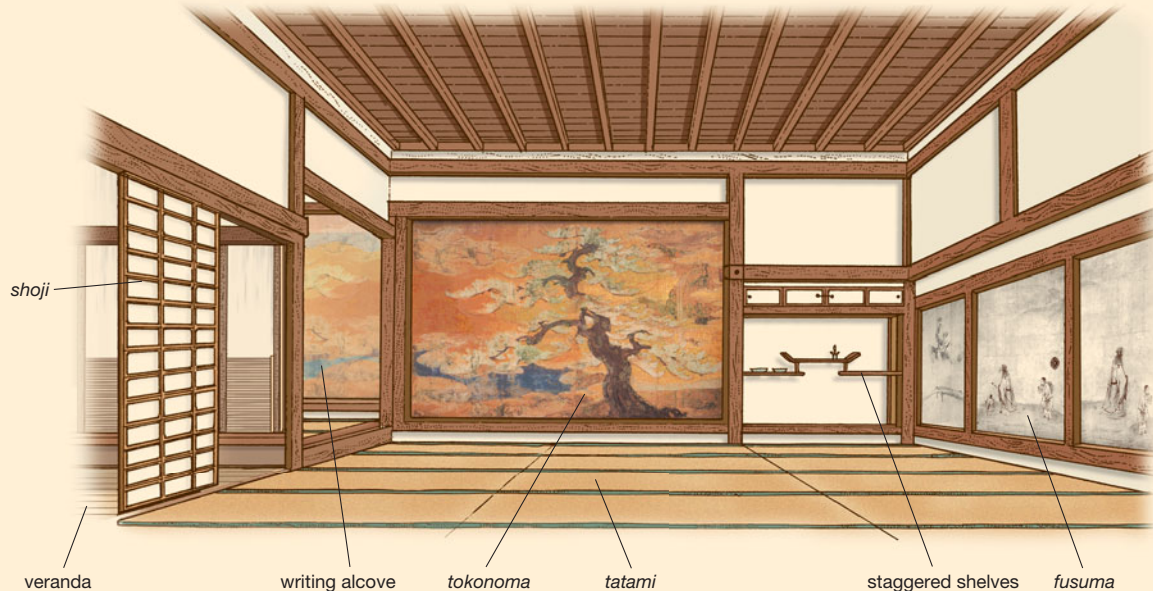
ELEMENTS OF ARCHITECTURE | *Shoin* Design

The Japanese tea ceremony and *shoin*-style interior residential architecture are undoubtedly the most significant and most enduring expressions of Japanese taste to become established during the Momoyama period. **Shoin** combine a number of interior features in more-or-less standard ways, though no two rooms are ever the same. These features include wide verandas, walls divided by wooden posts, floors covered with woven straw *tatami* mats, recessed panels in ceilings, sometimes painted and sometimes covered with reed matting, several shallow alcoves for prescribed purposes, *fusuma* (paper-covered sliding doors), and **shoji** screens—wood frames covered with translucent rice paper. The *shoin* illustrated here was built in 1601 as a guest hall, called Kojoin, at the Buddhist temple of Onjoji near Kyoto.


The *shoin* is a formal room for receiving important upper-class guests. With some variations due to differences in status, these rooms were designed for buildings used by samurai, aristocrats, and even well-to-do commoners. They are found in various types of buildings: private residences; living quarters, guesthouses, and reception rooms at

religious complexes (both Shinto shrines and Buddhist temples); and the finest houses of entertainment (such as seen in FIG. 26-1) where geisha and courtesans entertained important guests. The owner of the building or the most important guest would be seated in front of the main alcove (*tokonoma*), which would contain a hanging scroll, an arrangement of flowers, or a large painted screen. Alongside that alcove was another that featured staggered shelves, often for displaying precious objects. The veranda side of the room also contained a writing space fitted with a low writing desk.

The architectural harmony of a *shoin* is derived from standardization of its basic units, or modules. In Japanese carpentry, the common module of design and construction is the bay, reckoned as the distance from the center of one post to the center of another, which is governed in turn by the standard size of **tatami** floor mats. Although varying slightly from region to region, the size of a single *tatami* is about 3 by 6 feet. Room area in Japan is still expressed in terms of the number of *tatami* mats; for example, a room may be described as an eight-mat room.



26-6 • ARTIST'S RENDERING OF THE KOJOIN GUEST HOUSE AT ONJOJI
Otsu, Shiga prefecture. Momoyama period, 1601. National Treasure.

 **Watch** an architectural simulation about *shoin* design on myartslab.com

the sixteenth century through 1868. They perfected a new style that combined the Muromachi ink-painting tradition with the brightly colored and decorative *yamato-e* style, developed during the Heian period (see Chapter 12). **FIGURE 26-7** shows two of the three walls of Fusuma panels at Jukoin painted by Eitoku when he was in his mid twenties. To the left, the subject is the familiar Kano school theme of cranes and pines, both symbols of long life; to the right is a great gnarled plum tree, symbol of spring. The

trees are so massive they seem to extend far beyond the panels. An island rounding both walls of the far corner provides a focus for the outreaching trees. Ingeniously, it belongs to both compositions at the same time, thus uniting them into an organic whole. Eitoku's vigorous use of brush and ink, his powerfully jagged outlines, and his dramatic compositions recall the style of Sesshu, but the bold new sense of scale in his works is a defining characteristic of the Momoyama period.



26-7 • Kano Eitoku FUSUMA
 Depicting pine and cranes (left) and plum tree (right) from the central room of the Jukoin, Daitokuji, Kyoto. Momoyama period, c. 1563–1573. *Fusuma* (sliding door panels) with ink and gold on paper, height 5'9 $\frac{1}{8}$ " (1.76 m). National Treasure.

THE TEA CEREMONY

Japanese art is never one-sided. Along with castles and their opulent interior decoration, there was an equal interest during the Momoyama period in the quiet, the restrained, and the natural. This was expressed primarily through the tea ceremony.

The term “tea ceremony,” a phrase now in common use, does not convey the full meaning of *chanoyu*, the Japanese ritual drinking of tea. There is no counterpart in Western culture. Tea had been introduced to Japan in the ninth century, when it was molded into cakes and boiled. However, the advent of Zen brought to Japan a different way of preparing tea, with the leaves ground into powder and then whisked in bowls with hot water. Zen monks used such tea as a mild stimulant to aid meditation. Others found it had medicinal properties.

SEN NO RIKYU The most famous tea master in Japanese history was Sen no Rikyu (1522–1591). He conceived of the tea ceremony as an intimate gathering in which a few people, often drawn from a variety of backgrounds—warriors, courtiers, wealthy merchants—would enter a small rustic room, drink tea carefully prepared in front of them by their host, and quietly discuss the tea utensils or a Zen scroll hanging on the wall. He largely established the aesthetic of modesty, refinement, and rusticity that permitted the tearoom to serve as a respite from the busy and sometimes violent world outside. A traditional tearoom combines simple elegance and rusticity. It is made of natural materials such as bamboo and wood, with mud walls, paper windows, and a floor covered with *tatami*. One tearoom that preserves Rikyu’s design is named **TAIAN** (FIG. 26-8). Built in 1582, it has a tiny door (guests must crawl to enter) and miniature *tokonoma* (alcove) for displaying a Zen scroll or a simple flower arrangement. At first glance, the

room seems symmetrical. But a longer look reveals the disposition of the *tatami* does not match the spacing of the *tokonoma*, providing a subtle undercurrent of irregularity. The walls seem scratched



26-8 • Sen no Rikyu TAIAN TEAROOM
 Myokian Temple, Kyoto. Momoyama period, 1582. National Treasure.

and worn with age, but the *tatami* are replaced frequently to keep them clean and fresh. The mood is quiet; the light is muted and diffused through three small paper windows. Above all, there is a sense of spatial clarity. Since nonessentials have been eliminated, there is nothing to distract from focused attention. This tearoom aesthetic became an important element in Japanese culture.

THE TEA BOWL Every utensil connected with tea, including the water jar, the kettle, the tea scoop, the whisk, the tea caddy, and, above all, the tea bowl, came to be appreciated for its aesthetic quality, and many works of art were created for use in *chanoyu*.

The age-old Japanese admiration for the natural and the asymmetrical found full expression in tea ceramics. Korean-style rice bowls made for peasants were suddenly considered the epitome of refined taste, and tea masters urged potters to mimic their imperfect shapes. But not every misshapen bowl would be admired. A rarified appreciation of beauty developed that took into consideration such factors as how well a tea bowl fitted into the hands, how subtly the shape and texture of the bowl appealed to the eye, and who had previously used and admired it. For this purpose, the inscribed storage box became almost as important as the ceramic that fitted within it, and if a bowl had been given a name by a leading tea master, it was especially treasured by later generations.

One of the finest surviving early **TEA BOWLS** (FIG. 26-9) is attributed to Chojiro (1516–1592), the founder of the Raku family of potters. Named *Yugure* (“Twilight”) by tea master Sen no Sotan (1578–1658), a grandson of Rikyu, this bowl is an excellent example of red **raku** ware—a hand-built, low-fired ceramic of gritty red clay, developed especially for use in the tea ceremony. The effect created by the glaze-shaded red hue and lively surface texture evokes a gentle landscape, illuminated by the setting sun. With its small foot, straight sides, irregular shape, and crackled texture, this bowl exemplifies tea taste at the beginning of its development.

EDO PERIOD

When Tokugawa Ieyasu gained control of Japan, he forced the emperor to proclaim him shogun, a title neither Nobunaga nor Hideyoshi had held. His reign initiated the Edo period (1615–1868), named after the city that he founded (present-day Tokyo) as his capital. This period is alternatively known as the Tokugawa era. Under the rule of the Tokugawa family, peace and prosperity came at the price of a rigid and repressive bureaucracy. The problem of a potentially rebellious *daimyo* was solved by ordering all feudal lords to spend either half of each year, or every other year, in Edo, where their families were required to live. Zen Buddhism was supplanted as the prevailing intellectual force by a form of Neo-Confucianism, a philosophy formulated in Song-dynasty China that emphasized loyalty to the state, although the popularity of Buddhism among the commoner population surged at this time.



26-9 • Chojiro TEA BOWL, CALLED YUGURE (“TWILIGHT”) Momoyama period, late 16th century. Raku ware, height 3½” (9 cm). The Gotoh Museum, Tokyo.

Connoisseurs developed a subtle vocabulary to discuss the aesthetics of tea. A favorite term was *sabi* (“loneliness”), which refers to the tranquility found when feeling alone. Other virtues were *wabi* (“poverty”), which suggests the artlessness of humble simplicity, and *shibui* (“bitter” or “astringent”), meaning elegant restraint. Tea bowls, such as this example, embody these aesthetics.

The shogunate officially divided Edo society into four classes. Samurai officials constituted the highest class, followed by farmers, artisans, and finally merchants. As time went on, however, merchants began to control the money supply, and in Japan’s increasingly mercantile economy their accumulation of wealth soon exceeded that of the samurai, which helped, unofficially, to elevate their status. Reading and writing became widespread at all levels of society, and with literacy came intellectual curiosity and interest in the arts. All segments of the population—including samurai, merchants, townspeople, and rural peasants—were able to acquire art. A rich cultural atmosphere developed unlike anything Japan had experienced before, in which artists worked in a wide variety of styles that appealed to these different groups of consumers.

RINPA SCHOOL PAINTING

During the Edo period, Edo was the shogun’s city while life in Kyoto took its cues from the resident emperor and his court. Kyoto was also home to wealthy merchants, artists, and craftsmakers who served the needs of the courtiers and shared their interest in refined pursuits, such as the tea ceremony, and also their appreciation of art styles that recalled those perfected by aristocratic artists in the Heian period. The most famous and original Kyoto painter who worked for this group of patrons was Tawaraya Sotatsu (active c. 1600–1640). Sotatsu is considered the first great painter of the Rinpa school, the modern name given to a group of artists whose art reinterpreted ancient courtly styles. These artists are grouped together because of their shared artistic interests;

This **LACQUER BOX** (FIG. 26-10) reflects collaborative artistic production and demonstrates the fluidity with which some Japanese artists were able to work in a variety of media. It was designed by the Rinpa-school painter Ogata Korin (1658–1716), who oversaw its execution, although he left the actual work to highly trained craftsmakers. He also frequently collaborated with his brother Kenzan, a celebrated potter. The upper tray housed writing implements, the larger bottom section stored paper (see “Inside a Writing Box,” page 826). Korin’s design sets a motif of irises and a plank bridge in a dramatic asymmetrical composition created from mother-of-pearl, silver, lead, and gold lacquer. The subject was one he frequently represented in painting because it was immensely popular with the educated Japanese of his day, who would have recognized the imagery as an allusion to a famous passage from the tenth-century Japanese literary classic *Tales of Ise*. A nobleman poet, having left his wife in the capital, pauses at a place called Eight Bridges, where a river branches into eight streams, each covered with a plank bridge. Irises are in full bloom, and his traveling companions urge the poet to write a *waka*—a five-line, 31-syllable

poem—beginning each line with a syllable from the word for “iris”: *Kakitsubata* (*ka-ki-tsu-ba-ta*; *ba* is the voiced form of *ha*, which here begins the penultimate line). The poet responds:

*Karagoromo
kitsutsu narenishi
tsuma shi areba
harubaru kinuru
tabi o shi zo omou.*

When I remember
my wife, fond and familiar
as my courtly robe,
I feel how far and distant
my travels have taken me.

(Translated by Stephen Addiss)

The poem in association with the scene became so famous that any image of a group of irises, with or without a plank bridge, immediately called the episode to mind.

Lacquer is derived in Asia from the sap of the lacquer tree, *Rhus verniciflua*, indigenous to China but very early in history also grown commercially throughout East Asia. It is gathered by tapping into a tree and letting the sap flow into a container, and it can be colored with vegetable or mineral dyes. Applied in thin coats to a surface of wood or leather, lacquer

hardens into a glasslike protective coating that is waterproof, heat- and acid-resistant, and airtight. Its practical qualities made it ideal for storage containers, and vessels for food and drink. The creation of a piece of lacquer can take several years. First, the item is fashioned of wood and sanded smooth. Next, up to 30 layers of lacquer are thinly applied, each dried and polished before the next is brushed on.

Japanese craftsmakers exploited the decorative potential of lacquer to create expensive luxury items, such as this box, which was created when lacquer arts had been perfected. It features inlays of mother-of-pearl and precious metals in a style known as *makie* (“sprinkled design”), in which flaked or powdered gold or silver was embedded in a still-damp coat of lacquer.



26-10 • Ogata Korin EXTERIOR (A) AND VIEWS OF INTERIOR AND LID (B) OF A LACQUER BOX FOR WRITING IMPLEMENTS

Edo period, late 17th–early 18th century. Lacquer, lead, silver, and mother-of-pearl, 5 $\frac{5}{8}$ " × 10 $\frac{3}{4}$ " × 7 $\frac{3}{4}$ " (14.2 × 27.4 × 19.7 cm). Tokyo National Museum, Tokyo. National Treasure.





26-11 • Tawaraya Sotatsu WAVES AT MATSUSHIMA

Edo period, 17th century. Pair of six-panel folding screens with ink, mineral colors, and gold leaf on paper; each screen 4'9 $\frac{7}{8}$ " \times 11'8 $\frac{1}{2}$ " (1.52 \times 3.56 m). Freer Gallery of Art, Smithsonian Institution, Washington, DC. Gift of Charles Lang Freer (F1906.231 & 232)

The six-panel screen format was a triumph of scale and practicality. Each panel consisted of a light wood frame surrounding a latticework interior covered with several layers of paper. Over this foundation was pasted a high-quality paper, silk, or gold-leaf ground, ready to be painted by the finest artists. Held together with ingenious paper hinges, a screen could be folded for storage or transportation, resulting in a mural-size painting light enough to be carried by a single person, ready to be displayed as needed.

they did not constitute a formal school, such as the Kano. Rinpa masters were not just painters, however: They sometimes collaborated with craftsmakers (see "Lacquer Box for Writing Implements," opposite).

One of Sotatsu's most famous pairs of screens probably depict the islands of Matsushima near the northern city of Sendai (FIG.

26-11). On the right screen (shown here on top), mountainous islands echo the swing and sweep of the waves, with stylized gold clouds reserved from the gold ground at upper left. On the left screen (here below) the gold clouds continue until they become a sand spit from which twisted pines grow. One branch to the left seems to stretch down toward a strange island in the lower

TECHNIQUE | Inside a Writing Box

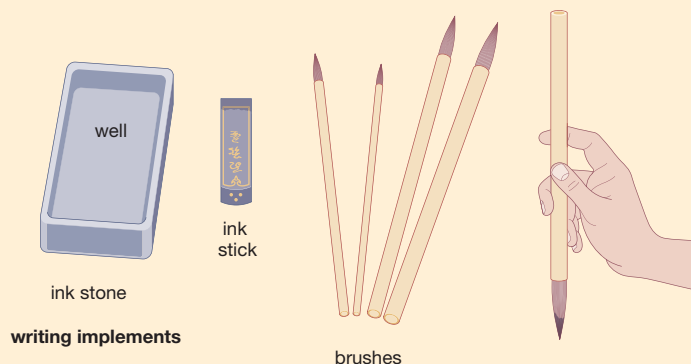
Writing boxes hold tools basic for both writing and painting: ink stick, ink stone, brushes, and paper—all beautiful objects in their own right.

Ink sticks are basically soot from burning wood or oil that is bound into a paste with resin and pressed into small stick-shaped or cake-shaped molds to harden.

Fresh ink is made for each writing or painting session by grinding the hard, dry ink stick in water against a fine-grained stone. A typical ink stone has a shallow well at one end sloping up to a grinding surface at the other. The artist fills the well with water from a waterpot. The ink stick, held vertically, is dipped into the well to pick up a small amount of water, then is rubbed in a circular motion firmly on the grinding surface. Grinding ink is viewed as a meditative task, time for collecting one's thoughts and concentrating on the painting or calligraphy ahead.

Brushes are made from animal hair set in simple bamboo or hollow-reed handles. Brushes taper to a fine point that responds sensitively to any shift in pressure. Although great painters and calligraphers do

eventually develop their own styles of holding and using the brush, all begin by learning the basic position for writing. The brush is held vertically, grasped firmly between the thumb and first two fingers, with the fourth and fifth fingers often resting against the handle for more subtle control.



left, composed of an organic, amoebalike form in gold surrounded by mottled ink. This mottled effect was a specialty of Rinpa school painters.

As one of the “three famous beautiful views of Japan,” Matsu-shima was often depicted in art. Most painters showed from above the pine-covered islands that make the area famous. Sotatsu’s genius was to portray them in an abbreviated manner and from a fresh vantage point, as though the viewer were passing the islands in a boat on the roiling waters. The artist’s asymmetrical composition and his use of thick mineral colors in combination with soft, playful brushwork and sparkling gold leaf create the boldly decorative effect that is the hallmark of the Rinpa tradition.

NATURALISTIC PAINTING

NAGASAWA ROSETSU By the middle of the eighteenth century, the taste of wealthy Kyoto merchants had shifted, influencing

the styles of artists who competed for their patronage. The public was enthralled with novel imagery captured in magnifying glasses, telescopes, and an optical device that enhanced the three-dimensional effects of Western-style perspective pictures. Schools of independent artists emerged in Kyoto to satisfy demands for naturalistic-style paintings that reflected this fascination. The most influential was founded by Maruyama Okyo, who had perfected methods to incorporate Western shading and perspective into a more native Japanese decorative style, creating a sense of volume new to East Asian painting, while still retaining a sense of familiarity.

Okyo’s most famous pupil was Nagasawa Rosetsu (1754–1799), a painter of great natural talent who added his own boldness and humor to his master’s tradition. Rosetsu delighted in surprising his viewers with odd juxtapositions and unusual compositions. One of his finest works is a pair of screens, the left one depicting a **BULL AND PUPPY** (FIG. 26-12). The bull is so immense that



26-12 • Nagasawa Rosetsu **BULL AND PUPPY**

Edo period, late 18th century. Left of a pair of six-panel screens with ink and gold wash on paper, 5'7¼" × 12'3" (1.70 × 3.75 m). Los Angeles County Museum of Art, California. Joe and Etsuko Price Collection (L.83.45.3a)

his mammoth body exceeds the borders of the screen, an effect undoubtedly influenced by new optical devices. The tiny puppy, white against the dark gray of the bull, helps to emphasize the bull's huge size through its contrasting smallness. The puppy's relaxed and informal pose, looking happily straight out at the viewer, gives this powerful painting a humorous touch that increases its charm. In the hands of a master such as Rosetsu, plebeian subject matter became simultaneously delightful and monumental.

LITERATI PAINTING

Because the city of Kyoto was far from the watchful eyes of the government in Edo, and the emperor resided there with his court, it enjoyed a degree of privilege and independence not found in any other Japanese city. These conditions allowed for the creation of art in the new Rinha and naturalistic styles. They also encouraged the emergence of new schools of philosophy based on interpretations of Chinese Confucianism that disagreed with those taught at schools sponsored by Tokugawa shoguns. These new interpretations incorporated ideas from Chinese Daoism, which promoted cultivation of a person's uniqueness, thus encouraging artistic creativity. Kyoto's intellectuals, who admired Chinese culture, even created a new, more informal tea ceremony of their own, featuring steeped tea called *sencha* because it was the tea drunk by Ming-dynasty Chinese literati. They did this as political protest—by then *chanoyu* had become encumbered by rules and was closely associated with the repressive shogunate. Influenced by such new ideas, a Chinese manner of painting arose in the mid eighteenth century in emulation of literati painting. Artists who embraced this style—both professionals who painted for paying clients and amateurs who painted for their own enjoyment—quickly grew to number hundreds as its popularity spread throughout Japan along with increased interest in drinking *sencha*, as well as in other aspects of Chinese culture. These artists learned about Chinese literati painting not only from the paintings themselves, but also from woodblock-printed painting manuals imported from China, and also from Chinese emigrant monks and merchants who lived in Japan.

The best and most successful of these artists took Chinese literati painting models as starting points for their own original interpretations of literati themes. One of them was Ike Taiga (1723–1776), admired as much for his magnetic personality as for his art. He was born into a poor farming family near Kyoto and showed innate talent for painting at a young age. Moving to Kyoto in his teens, he became friends with Chinese scholars there, including those who promoted drinking *sencha*. Taiga became a leader in this group, attracting admirers who were enamored of both his quasi-amateurish painting style and his quest for spiritual self-cultivation. His character and personal style are seen in the scintillating, rhythmic layering of strokes used to define the mountains in his **VIEW OF KOJIMA BAY** (FIG. 26-13), which blends Chinese models, Japanese aesthetics, and personal brushwork. The gentle rounded forms of the mountains intentionally recall the

work of famous Chinese literati painters, and Taiga utilizes a stock landscape composition that separates foreground and background mountains with a watery expanse (compare FIG. 26-2). However, he did not paint an imaginary Chinese landscape but a personal vision of an actual Japanese place that he had visited—Kojima Bay—as a document accompanying the painting explains. Still, in deference to his admiration for Chinese literati, Taiga places two figures clad in Chinese robes on the right, midway up the mountain.



26-13 • Ike Taiga VIEW OF KOJIMA BAY

Edo period, third quarter of 18th century. Hanging scroll with ink and color on silk, 39 $\frac{1}{4}$ " \times 14 $\frac{5}{8}$ " (99.7 \times 37.6 cm). Hosomi Museum, Kyoto.

TECHNIQUE | Japanese Woodblock Prints

The production of woodblock prints combined the expertise of three individual specialists: the artist, the carver, and the printer. Coordinating and funding this collaborative endeavor was a publisher, who commissioned the project and distributed the prints to stores or itinerant vendors, who would sell them.

The artist designed and supplied the master drawing for the print, executing its outlines with brush and ink on tissue paper. Colors might be indicated, but more often they were understood or determined later. The drawing was passed on to the carver, who pasted it face down on a

hardwood block—preferably cherrywood—so that the outlines were visible through the tissue paper in reverse. A light coating of oil might be brushed on to make the paper more transparent, allowing the drawing to stand out even more clearly. The carver then cut around the lines of the drawing with a sharp knife, always working in the same direction as the original brushstrokes. The rest of the block was then chiseled away, leaving only the outlines in relief. This block, which reproduced the master drawing, was called the **key block**. If the print was to be polychrome, involving multiple colors, prints made from the key block were in turn pasted face down on blocks that would be used as guides for the carver of the color blocks. Each color generally required a separate block, although both sides of a block might be used for economy.

Once the blocks were completed, the printer took over. Paper for printing was covered lightly with animal glue (gelatin), and before printing, the coated paper was lightly moistened so that it would take ink and color well. Water-based ink or color was brushed over the blocks, and the paper was placed on top and rubbed with a smooth, padded device called a *baren*, until the design was completely transferred. The key block was printed first, then the colors, one by one. Each block was carved with two small marks called **registration marks**, in exactly the same place in the margins, outside of the image area—an L in one corner, and a straight line in another. By aligning the paper with these marks before letting it fall over the block, the printer ensured that the colors would be placed correctly within the outlines. One of the most characteristic effects of later Japanese prints is a grading of color from dark to pale. This was achieved by wiping some of the color from the block before printing, or by moistening the block and then applying the color gradually with an unevenly loaded brush—a brush loaded on one side with full-strength color and on the other with diluted color.



26-14 • Toshiusai Sharaku OTANI ONIJI IN THE ROLE OF YAKKO EDOBE

Edo period, 1794. Polychrome woodblock print with ink, colors, and white mica on paper, 15" × 9⁷/₈" (38.1 × 25.1 cm). Metropolitan Museum of Art, New York. Henry L. Phillips Collection, Bequest of Henry L. Phillips, 1939 (JP2822)

 **Watch** a video about the woodblock printmaking process on myartslab.com

UKIYO-E: PICTURES OF THE FLOATING WORLD

Edo served as the shogun's capital as well as the center of a flourishing popular culture associated with tradespeople. Deeply Buddhist, commoners were acutely aware of the transience of life, symbolized, for example, by the cherry tree which blossoms so briefly. Putting a positive spin on this harsh realization, they sought to live by the mantra: Let's enjoy it to the full as long as it lasts. This they did to excess in the restaurants, theaters, bathhouses, and brothels of the city's pleasure quarters, named after the Buddhist phrase *ukiyo* ("floating world"). Every major city in Japan

had these quarters, and most were licensed by the government. But those of Edo were the largest and most famous. The heroes of the floating world were not famous samurai or aristocratic poets. Instead, swashbuckling kabuki actors and beautiful courtesans were admired. These paragons of pleasure soon became immortalized in paintings and—because paintings were too expensive for common people—in woodblock prints known as **ukiyo-e** ("pictures of the floating world"; see "Japanese Woodblock Prints," above). Most prints were inexpensively produced by the hundreds and not considered serious fine art. Yet when first imported to Europe and America, they were immediately acclaimed and

strongly influenced late nineteenth- and early twentieth-century Western art (see “Modern Artists and World Cultures: Japonisme,” page 996).

HARUNOBU The first woodblock prints had no color, only black outlines. Soon artists were adding colors by hand, but to produce colored prints more rapidly they gradually devised a system to print colors using multiple blocks. The first artist to design prints that took advantage of this new technique, known as *nishiki-e* (“brocade pictures”), was Suzuki Harunobu (1724–1770), famous for his images of courtesans (see FIG. 26-1).

SHARAKU Toshusai Sharaku is one of the most mysterious, if today among the most admired, masters of *ukiyo-e*. He seems to have been active less than a year in 1794–1795, during which he produced 146 prints, of which all but ten are pictures of famous actors in a popular form of drama known as kabuki. He was renowned for half-length portraits that captured the dramatic intensity of noted performers outfitted in the costumes and makeup of the characters they played on stage. Much as people today buy posters of their favorite sports, music, or movie stars,

so, too, in the Edo period people clamored for images of their kabuki idols. The crossed eyes, craning neck, and stylized gestures of Sharaku’s portrayal of actor **OTANI ONIJI** (FIG. 26-14) capture a frozen, tension-filled moment in an action-packed drama, precisely the sort of stylized intensity that was valued in kabuki performance.

HOKUSAI During the first half of the nineteenth century, pictures of famous sights of Japan grew immensely popular. The two most famous *ukiyo-e* printmakers, Utagawa Hiroshige (1797–1858; see “Modern Artists and World Cultures: Japonisme,” page 996) and Katsushika Hokusai (1760–1849), specialized in this genre. Hiroshige’s *Fifty-Three Stations of the Tokaido* and Hokusai’s *Thirty-Six Views of Mount Fuji* became the most successful sets of graphic art the world has known. The woodblocks were printed, and printed again, until they wore out. They were then recarved, and still more copies were printed. This process continued for decades, and thousands of prints from the two series still survive.

THE GREAT WAVE (FIG. 26-15) is the most famous of the scenes from *Thirty-Six Views of Mount Fuji*. The great wave rears up like a dragon with claws of foam, ready to crash down on the



26-15 • Katsushika Hokusai THE GREAT WAVE

From *Thirty-Six Views of Mount Fuji*. Edo period, c. 1831. Polychrome woodblock print on paper, 9 $\frac{7}{8}$ " \times 14 $\frac{5}{8}$ " (25 \times 37.1 cm). Honolulu Academy of Art. Gift of James A. Michener 1995 (HAA 13, 695)

 **Read** the document related to Hokusai on myartslab.com

figures huddled in the boats below. Exactly at the point of imminent disaster, but far in the distance, rises Japan's most sacred peak, Mount Fuji, whose slopes, we suddenly realize, swing up like waves and whose snowy crown is like foam—comparisons the artist makes clear in the wave nearest us, caught just at the moment of greatest resemblance. In the late nineteenth century when Japonisme, or *japonism*, became the vogue in the West, Hokusai's art was greatly appreciated, even more so than it had been in Japan: The first book on the artist was published in France.

ZEN PAINTING: BUDDHIST ART FOR RURAL COMMONERS

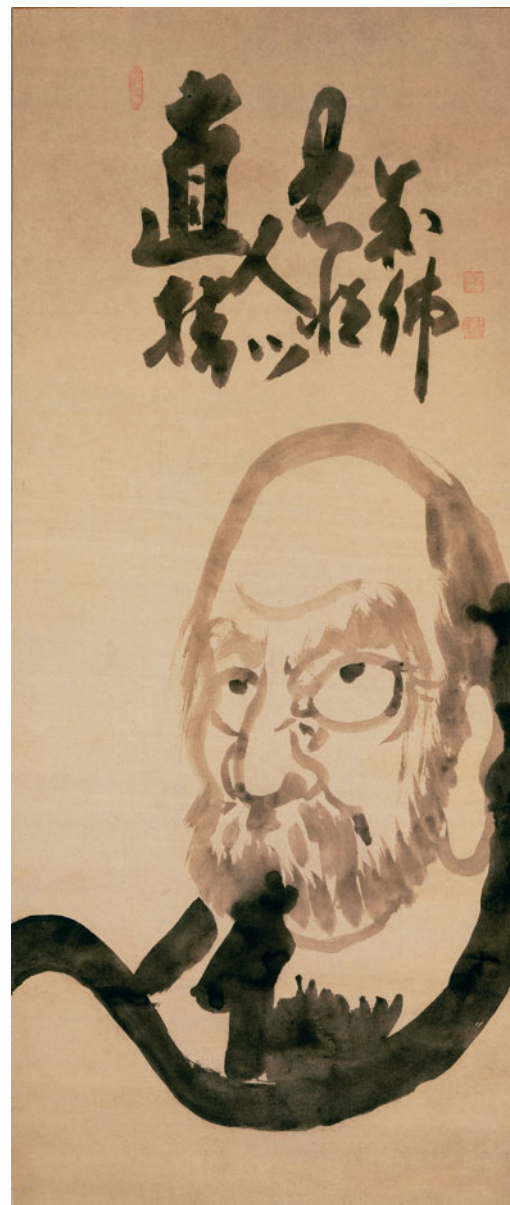
Outside Japan's urban centers, art for commoners also flourished, much of it tied to their devotion to Buddhism. Deprived of the support of the samurai officials who now favored Confucianism, Buddhism nevertheless thrived during the Edo period through patronage from private individuals, many of them rural peasants. In the early eighteenth century, one of the great monks who preached in the countryside was the Zen master Hakuin Ekaku (1685–1769), born in a small village near Mount Fuji. After hearing a fire-and-brimstone sermon in his youth he resolved to become a monk and for years he traveled around Japan seeking out the strictest Zen teachers. He became the most important Zen master of the last 500 years, and composed many *koan* (questions posed to novices by Zen masters to guide their progression toward enlightenment during meditation), including the famous “What is the sound of one hand clapping?” He was also, in his later years, a self-taught painter and calligrapher, who freely gave away his scrolls to admirers—who included not only farmers but also artisans, merchants, and even samurai—as a way of spreading his religious message.

Hakuin's art differed from that of Muromachi period monk-painters like Bunsei and Sesshu (see FIGS. 26-2, 26-3). His work featured everyday Japanese subjects or Zen themes that conveyed his ideas in ways his humble followers could easily understand. He often painted Daruma (Bodhidharma in Sanskrit) (FIG. 26-16), the semilegendary Indian monk who founded Zen (see Chapter 12). Hundreds of Zen monks of the Edo period and later created simply brushed Zen ink paintings, largely within the standards that Hakuin had set.

CLOTH AND CERAMICS

The ingenuity and technical proficiency that contributed to the development of *ukiyo-e* came about because of Japan's long and distinguished history of what the Western tradition considers fine crafts production. Japanese artists had excelled in the design and production of textiles, ceramics, lacquer, woodwork, and metalwork for centuries, and in pre-modern Japan, unlike the West, no separate words distinguished fine arts (painting and sculpture) from “crafts.” (The Japanese word for fine art and corresponding modern Japanese language words for various types of craft were not coined until 1872.) This was largely because professional Japanese artistic studios basically followed the same hereditary, hierarchical

structure, regardless of medium. A master artist directed all activity in a workshop of trainees, who gradually gained seniority through years of apprenticeship and innate talent. Sometimes, such as when a pupil was not chosen to succeed the master, he would leave to establish his own studio. Teamwork under masterful supervision was the approach to artistic production.



26-16 • Hakuin Ekaku GIANT DARUMA

Edo period, mid 18th century. Hanging scroll with ink on paper, 4'3½" × 1'9¾" (130.8 × 55.2 cm). Manyo'an Collection, New Orleans. (1973.2)

As a self-taught amateur painter, Hakuin's painting style is the very antithesis of that of consummate professionals, such as painters of the Kano or Rinpa schools. The appeal of his art lies in its artless charm, humor, and astonishing force. Here Hakuin has portrayed the wide-eyed Daruma during his nine years of meditation in front of a temple wall in China. Intensity, concentration, and spiritual depth are conveyed by a minimal number of broad, forceful brushstrokes. The inscription is the ultimate Zen message, attributed to Daruma himself: “Pointing directly to the human heart, see your own nature and become Buddha.”

A CLOSER LOOK | Woman's *Kosode*

With design of bamboo fence and citrus tree (*tachibana*). Edo period, early 18th century.

White figured satin (*rinzu*), with embroidery (gold and silk thread) and stencil dyeing.

Length 62½" (158.8 cm).

Philadelphia Museum of Art. Gift of Mr. and Mrs. Rodolphe Meyer de Schauensee, 1951

Embroidery with vermillion threads gives a vibrant tonality to this citrus fruit and other motifs throughout the design.


The white silk damask fabric from which this robe is constructed is woven with a key-fret pattern, most visible with reflected light as the robe shifts with the movement of the wearer.



Some of the leaves and citrus fruits are embroidered with radiant gold threads. In a few instances, the gold threads have become loose, revealing the written inscriptions that informed the embroiderer which kind of thread to use.

The decoration flows up the back of the robe in the form of an inverted "C," leaving an area of unornamented silk at middle left. This design is characteristic of an early 18th-century taste for asymmetry.

There is extensive use of the *kata-kanoko* technique, in which stencils were used to create dotted patterns with the application of resist paste and dipping and/or painting with dye. This imitated the elaborate tie-dyeing that had been popular in earlier robes but was now too time-consuming to meet a growing demand for garments.

 [View](#) the Closer Look for the woman's *kosode* on [myartslab.com](#)

KOSODE In the West, the robe most often known as a kimono has become as emblematic of Japanese culture as the "tea ceremony." These loose, unstructured garments, wrapping around the body and cinched with a sash, were the principal outer article of clothing for both men and women by the end of the fifteenth century. Robes with short sleeves were known as *kosode* ("small sleeves"). Because of the wear occasioned by their use, few *kosode* prior to the Edo period have survived, but the early examples that remain reveal the opulent tastes of affluent women at this time (see "A Closer Look," above). In this early eighteenth-century *kosode*, the curving branches of a citrus tree (the *tachibana*, native to Japan) emerge above a bamboo fence along the

bottom of the robe to grow up its height and across its sleeves, creating an asymmetrical composition with an area of undecorated fabric concentrated at the center toward the left. The textile artists employed many techniques to create the rich interplay of textures and pictures on this gorgeous robe. The extensive use of stencil dyeing and embroidery associate this *kosode* with the tastes of wives of warriors during the early eighteenth century. The individual design elements and the principles of composition resemble those found in paintings and on ceramics during the Edo period, when the pattern books created for garment-makers disseminated motifs among artists working in a variety of media.



26-17 • PLATE WITH WISTERIA AND TRELLIS PATTERN
Edo period, 18th century. Nabeshima ware. Porcelain with underglaze blue decoration and overglaze enamels, diameter 12 $\frac{3}{16}$ " (31 cm). Kyushu National Museum, Japan. Important Cultural Property.

JAPANESE PORCELAIN While the history of ceramic production dates to the earliest days of Japanese civilization, production of glazed, high-fired stoneware ceramics proliferated in Japan only from the sixteenth century. The industry thrived in southern Japan, where, in the years following 1600, influxes of more highly skilled Korean potters helped native artisans learn new continental technologies that allowed them to manufacture porcelain for the first time. One town, Arita, became the center for the production of porcelain, created not only for domestic use but for export to the West. While tea ceremony aesthetics still favored rustic wares such as Chojiro's tea bowl (see FIG. 26-9), porcelain was more widely adopted for everyday use in response to a growing fashion for Chinese arts. Porcelains made in Arita are known by various names according to their dating and decorative schemes. The plate in **FIGURE 26-17** is an example of Nabeshima ware, produced in kilns that had been established in Arita by the Nabeshima samurai clan as early as 1628. Initially, ceramics from these kilns were reserved for family use or as gifts to the Tokugawa shogunate, but eventually Nabeshima ware was also acquired by other powerful noble families. The multicolor decorative motifs often juxtapose an organically irregular natural form (here a branch of flowering wisteria) and a more abstracted, stabilizing design drawn from the built environment (here a trellis on which the wisteria can

grow). Contemporary textile designs—well known through the publication of pattern books that documented the latest fashion—frequently served as source material for the decoration of Nabeshima ware.

THE MODERN PERIOD

The tensions that resulted from Commodore Matthew Perry's forced opening of trade ports in Japan in 1853 precipitated the downfall of the Tokugawa shogunate. In 1868, the emperor was formally restored to power, an event known as the Meiji Restoration. The court soon moved from Kyoto to Edo, which was



26-18 • Yokoyama Taikan FLOATING LIGHTS
Meiji period, 1909. One of a pair of hanging scrolls with ink, colors, and gold on silk, 56 $\frac{1}{2}$ " × 20 $\frac{1}{2}$ " (143 × 52 cm).
Museum of Modern Art, Ibaraki.

renamed Tokyo (“Eastern Capital”). After a period of intense industrialization in the first two decades after the Meiji Restoration, influential private individuals and government officials, sometimes working cooperatively, created new arts institutions including juried exhibitions, artists’ associations, arts universities, and cultural heritage laws. These rekindled appreciation for the art of the past, encouraged perpetuation of artistic techniques threatened by adoption of Western ways, and stimulated new artistic production. Many of these arts institutions still exist today.

MEIJI-PERIOD NATIONALIST PAINTING

The Meiji period (1868–1912) marked a major change for Japan. Japanese society adopted various aspects of Western education, governmental systems, clothing, medicine, industrialization, and technology in efforts to modernize the nation. Teachers of sculpture and oil painting came from Italy, while adventurous Japanese artists traveled to Europe and America to study.

A MEIJI PAINTER Ernest Fenollosa (1853–1908), an American who had recently graduated from Harvard, traveled to Japan in 1878 to teach philosophy and political economy at Tokyo University. Within a few years, he and a former student, Okakura Kakuzo (1862–1913), began urging artists to study traditional Japanese arts rather than focusing exclusively on Western art styles and media, but to infuse these traditional practices with a modern sensibility. Yokoyama Taikan (1868–1958) subsequently developed his personal style within the Nihonga (modern Japanese painting) genre promoted by Okakura. Encouraged by Okakura, who had gone there before him, Taikan visited India in 1903. He embraced Okakura’s ideals of pan-Asian cultural nationalism, expressed in the first line of Okakura’s book, *Ideals of the East* (1903), with the words “Asia is One.” This outlook later

contributed to fueling Japan’s imperialist ambitions. Taikan’s **FLOATING LIGHTS** (FIG. 26-18) was inspired by a visit to Calcutta (Kolkata), where he observed women engaged in divination on the banks of the Ganges. The naturalism of their semitransparent robes and the gently rippling water reveal his indebtedness to Western art. In contrast, the lightly applied colors and gracefully composed branches with delicate, mottled brushwork defining the leaves, recall techniques of Rinpa-school artists.

JAPAN AFTER WORLD WAR II

In the aftermath of World War II (1941–1945), Japan was a shambles, her great cities ruined. Nevertheless, under the U.S.-led Allied Occupation (1946–1952), the Japanese people immediately began rebuilding, unified by a sense of national purpose. Within ten years, Japan established nascent automobile, electronics, and consumer goods industries. Rail travel, begun in 1872, expanded and improved significantly after the war, and by the time of the Tokyo Olympics in 1964, the capital had an extensive commuter rail system. Japan became the world leader in city-to-city high-speed rail transit with its new Shinkansen (bullet train). As the rest of the world came to know Japan, foreign interest in its arts focused especially on the country’s still thriving “crafts” traditions. Not only were these a source of national pride and identity, the skills and attitudes they fostered also served as the basis for Japan’s national revival.

TANGE KENZO The **HIROSHIMA PEACE MEMORIAL MUSEUM** and Park (FIG. 25-19) was one of the first monuments constructed after World War II. A memorial to those who perished on August 6, 1945, and an expression of prayers for world peace, it attests the spirit of the Japanese people at this difficult juncture in history. Tange Kenzo (1913–2005), who would



26-19 • Tange Kenzo HIROSHIMA PEACE MEMORIAL MUSEUM

Showa period, 1955. Main building (center) repaired in Heisei period, 1991. East building (right), the former Peace Memorial Hall, which first opened in 1955, was rebuilt in June 1994 and attached to the main building. Designated UNESCO World Heritage site in 1996.

ART AND ITS CONTEXTS | Craftsmakers as Living National Treasures

Throughout the history of Japanese art, there has been a salient sensitivity toward the surface quality of things, for polish, for line, for exquisite facture and stylish articulation. This is certainly the case with an exquisite wooden box (FIG. 26–20) created in 2006 by Eri Sayoko (1945–2007). In 2002, the government had designated her a Living National Treasure for her accomplishment in the art of cut-gold leaf (*kirikane*), traditionally used to decorate Buddhist sculpture and paintings (as in FIG. 12–17). The National Treasure designation originated in Japanese laws of 1897 that were intended to safeguard the nation's artistic heritage at a time when art was being bought by Western collectors but suffering neglect at home. In 1955, the government added provisions to honor living individuals who excel in traditional craft techniques with the title Living National Treasure. This historic preservation system is the most complex of its type in the world.

Eri was the third person awarded the title for cut-gold-leaf decoration and the first woman. In its encouragement of traditional arts, the Living National Treasure system has greatly assisted women in gaining much-deserved recognition. In pre-modern Japan (encompassing the prehistoric era up to the start of the Meiji period in 1868), women mostly operated in the private sphere of the home where they created crafts

for their own enjoyment or for devotional purposes. By the eighteenth century, this situation had begun to change, so that women could be poets, calligraphers, and painters; the wives or daughters of famous male artists gained the most recognition. Among the most famous was Gyokuran, wife of the literati painter Ike Taiga (see FIG. 26–13). However, the conservative nature of traditional Japanese crafts workshops meant women could not hold leadership positions in them, and until the postwar period they were seldom recognized for their achievements. Eri Sayoko flourished in the new climate, as one of the first women to work in the medium of cut-gold, which she took up via an unorthodox route.

Eri specialized in Japanese painting in high school and in design-dyeing in junior college. After marriage to a traditional Buddhist sculptor she started producing Buddhist paintings and began an apprenticeship with a master *kirikane* craftsman. She was so talented that after only three years she was able to exhibit her work professionally. Her art is informed by her deep study of the history of the technique, and her special sensitivity for color betrays her training in dyeing. Eri's elegant, functional objects, typified by this box, are infused with modern sensibilities, proving that adherence to a traditional technique can still result in artistic originality.



**26–20 • Eri Sayoko ORNAMENTAL BOX:
DANCING IN THE COSMOS**

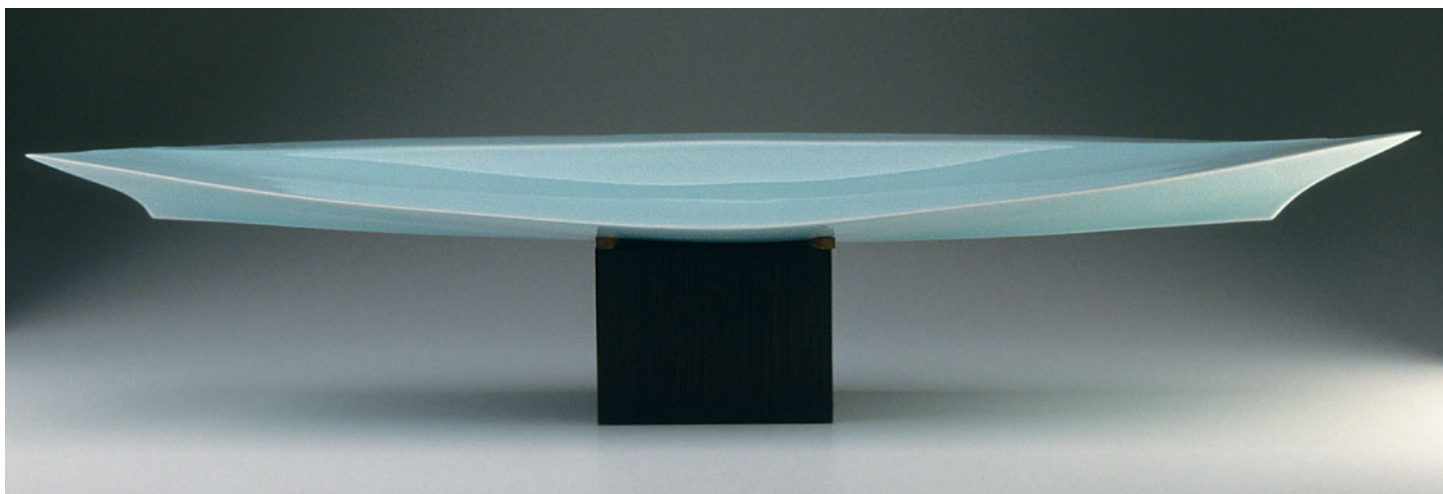
Heisei period, 2006. Wood with polychrome and cut gold, height 33 $\frac{7}{8}$ " (86 cm), width 6 $\frac{1}{2}$ " (16.5 cm), depth 6 $\frac{1}{2}$ " (16.5 cm). Collection of Eri Kokei.

eventually become one of the masters of Modernist architecture, designed the complex after winning an open competition as a young, up-and-coming architect.

The building's design befits the solemnity of its context. Concrete piers raise its compact concrete form 20 feet off the ground. The wood formwork of the concrete recalls the wooden forms of traditional Japanese architecture, but the use of concrete as a building material was inspired by Le Corbusier's 1920s Modernist villas (see Chapter 32). Evenly spaced vertical concrete fins lining the façade afford light shade. They suggest both the regular spacing of elements present in modular *shoin* architecture (see "Shoin

Design," page 821) and the values of Modernist architects who demanded a strict correlation between structure and form. In this commission Tange infuses Modernist tendencies and materials with a Japanese sense of interval and refinement, characteristics still seen in the work of younger contemporary Japanese architects active today.

FUKAMI SUEHARU Perhaps because the arts of tea ceremony and flower arrangement both require ceramic vessels, the Japanese have long had a particular affection for pottery. While some ceramicists continue to create *raku* tea bowls and other



26-21 • Fukami Sueharu **SKY II**

Heisei period, c. 1990. Celadon-glazed porcelain with wood base, 3" × 44 $\frac{1}{8}$ " × 9 $\frac{1}{2}$ " (7.7 × 112.1 × 24.2 cm).

Helen Foresman Spencer Museum of Art, University of Kansas, Lawrence, Kansas. Museum purchase: R. Charles and Mary Margaret Clevenger Fund (1992.0072)

traditional wares, others experiment with new styles and innovative techniques.

Fukami Sueharu (b. 1947) is among the most innovative clay artists in Japan today. Yet his art has roots in the past—in his case, in Chinese porcelains with pale bluish-green glazes (*seihakuji*). Even so, his forms and fabrication methods, typified by his **SKY II**, are ultramodern (FIG. 26-21). He created the piece using a slip casting technique, in which he injected liquid clay into a mold using a high-pressure compressor. Although he sometimes makes

functional pieces, mainly cylinders that could hold flower arrangements, *Sky II* shows his mastery of pure form. The title suggests sources of this abstract sculptural shape: a wing or a blade of an aircraft slicing through the sky. The pale sky-blue glaze only enhances this allusion. The fusion here of traditions, media, techniques, and forms looks back to a distinguished artistic heritage, but the suave mastery of abstraction and the subtle evocation of thematic meaning point forward to a global art world, where Japanese artists are clearly taking their place.

THINK ABOUT IT

- 26.1** Discuss how the Japanese tea ceremony works and observe the role that art plays within it. Explore the unique aesthetics of the tearoom and artistic practices associated with the ceremony, making reference to at least one work from this chapter.
- 26.2** Chose one woodblock print discussed in this chapter and explain how its subject matter represents the culture of the “floating world” in Edo.
- 26.3** Reflect on the differences between the styles practiced by artists from the cities of Kyoto and Edo. How do these distinctions relate to the variations in the social status and cultural and intellectual interests of the residents of these two cities? How would you fit the lacquer box by a Rinpa-school artist from Kyoto (FIG. 26-10) and the *kosode* robe made in Edo (see “A Closer Look,” page 831) into your discussion?
- 26.4** Chose one of the three Japanese works in this chapter dating from the period after World War II and evaluate the ways in which it draws from both traditional Japanese and foreign artistic practices. Is there a larger debt to tradition or to innovation?

CROSSCURRENTS



FIG. 23-51



FIG. 26-4

Garden design weaves its way through the history of art during most times and places. These two distinguished examples were produced for two very different architectural complexes and to serve very different populations. Assess the way these two gardens were used and discuss how their form is related to their function. How are they representative of their cultural contexts?

✓ [Study and review on myartslab.com]